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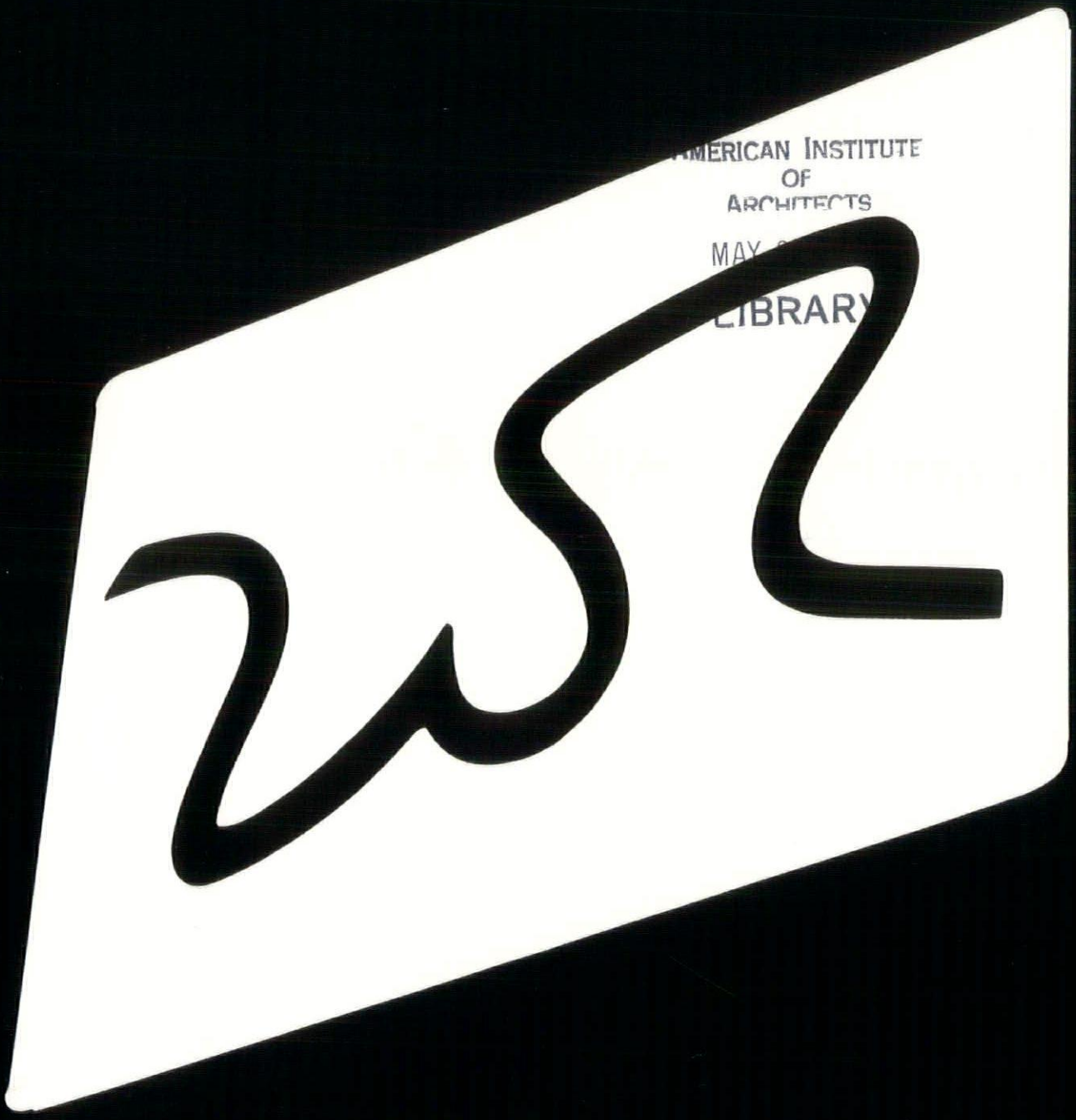

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(cover — Winrock Center, Jean Rodgers Oliver)

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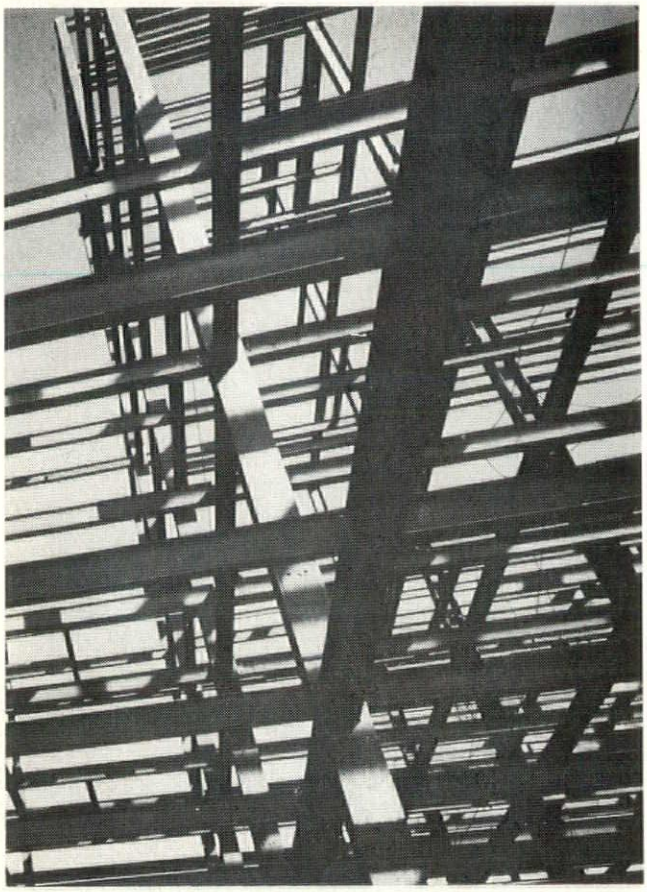

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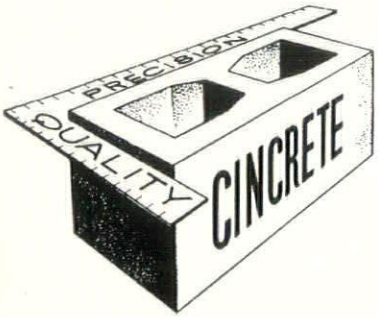

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1961 AIA Honor Awards. Le Corbusier (Charles Edouard Jeanneret), famed French architect, has won the 1961 AIA Gold Medal. Fine Arts Awards, based on the winner's contribution to his particular craft, were given to: Anni Albers—craftsmanship, Florence Schust Knoll —industrial design, Alexander Calder — fine arts, Ezra Stoller—architectural photography.

UNM student gets scholarship. Anthony S. Predock, fourth year architectural student at UNM, has been awarded an $800 scholarship for his next year of study on the UNM campus. The national Board of Directors of the A.I.A. awarded the Edward Langley Scholarship from a fund to aid promising students. Predock has maintained a 2.5 average during four years at the University. He is scheduled to graduate, following his fifth year of architectural study, in June, 1962.

Mr. Predock was also notified in early April of an honorable mention in the national competition for students sponsored by the Reynolds Aluminum Corp. Before being forwarded to the national competition in Washington, Predock's design for an aluminum roofing system had won first honors in a local competition that was open to all UNM architectural students. This carried a $200 prize also given by the Reynolds company. In Washington the project which placed fourth, competed with winning designs from 31 other architectural schools. The design employs self-spanning roof planks constructed of a thin aluminum skin over an expanded plastic resin core. The interlocking planks form a roofing system which integrates drainage, ventilation and modulation of natural light. The system is particularly suited to semi-tropical climates or for exhibition pavilion applications.

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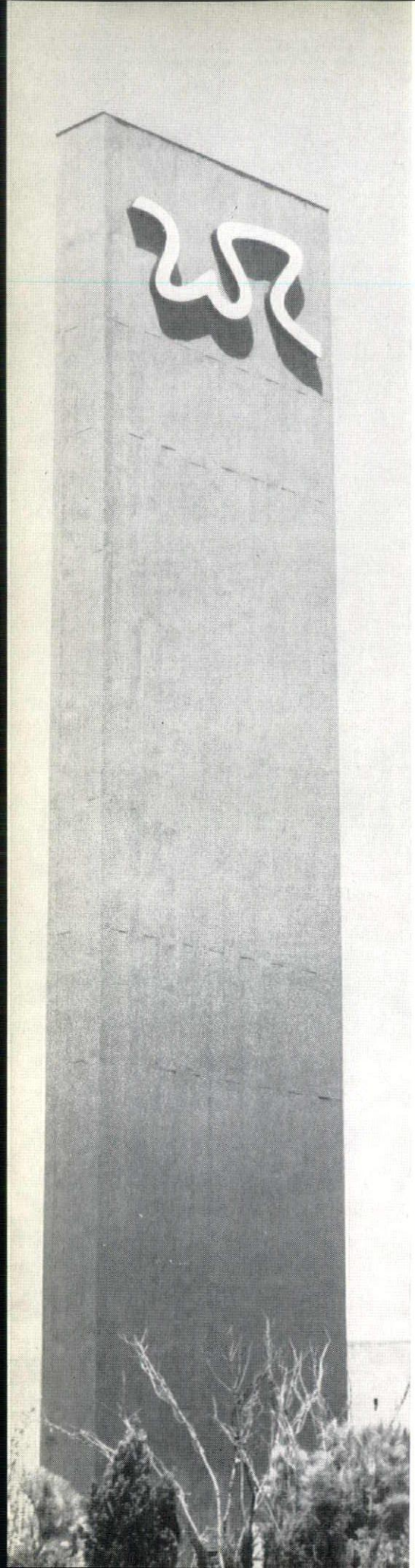

"It's fun to shop at Winrock"

An Analysis of a Shopping Center —

by Harold Benson

Victor Gruen Associates, Architects

Stanley & Wright, Associate Architects

To borrow the terms of Louis Kahn, architectural design has two related aspects — FORM and DESIGN. FORM is what characterizes one thing from another. Using Kahn's own illustration, the form of a spoon is the bowl and handle and therefore has neither shape nor dimension. DESIGN gives form substance in two ways — a harmony of systems and a harmony of spaces. FORM IS WHAT TO DO and DESIGN IS HOW TO DO IT.

Throughout history man instinctively has built his cities around a "core" which served as the focus of public life. The form of this core has usually been an open space ringed about with commercial and civic structures while private areas lie at no great distance. The Greeks called this core the *agora*. The same concept was present in the Roman *forum*, the Medieval market place and the Baroque *piazza*. Even in the Southwest, Indian and early Spanish settlers clustered their simple adobe houses and religious edifices about orderly, human-scaled plazas. So universal has been this practice that one might see in it a response to a basic social requirement.

The need for some kind of core organization for our modern cities is no less pressing in the mid-twentieth century than it was in earlier times. But the difference today is that we have added the automobile to our way of life and this has necessitated a radical rethinking of our basic "core concept" of the city. The significance of Winrock Center is that it attempts to provide a modern core. As such it is the most successful recent attempt in this area. But before turning to an analysis of the new Winrock Center itself, it might be interesting to review for one moment the changing form of the "core" idea in Albuquerque.

Old Town Plaza, clearly the core of the original Spanish community, was largely displaced as the heart of Albuquerque when the railroad reorganized the life and pattern of living in the early 1880's. Then with the multiplication of automolies in the second quarter of the century there began a process of dispersal at the expense of the important downtown core. Business areas stretched out along the line of automobile traffic. Today commerce straggles along more than 25 miles of Central Avenue. Using the gridiron street system, areas zoned commercial have also been established at the half-mile arterial intersections in a small pox pattern. With it all, the Old Town plaza area has remained the only satisfactory expression of an urban core — and this despite its sometimes applied archaeological character.

On the other hand, there developed in Albuquerque within the past fifteen years an awareness of the dangers of the amorphous, planless growth

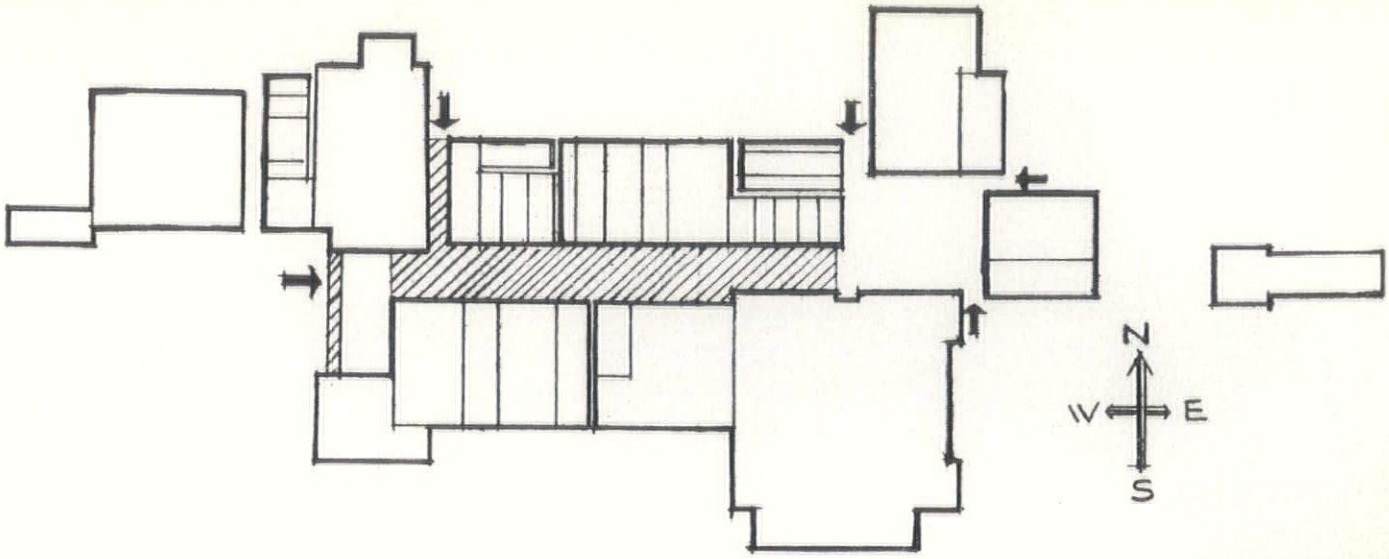

FOTO CREDITS: DICK KENT, FIGURES 1, 2 & 5;
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Fig. 1

Fig. 2

that was enveloping the city and reducing it to sprawling anonymity. Studies have been made since World War II to replan the Central Business District along the core principle, but as of now the retail and land interests have been apathetic towards its application. Plans for a Civic Center near the Auditorium also offer possibilities for a core, but its location, remote from the business life, seems to preclude the kind of integration that is required of a functioning core.

In recent years the shopping center has emerged as a new kind of core. This is an advance over the above mentioned lineal commercial areas that stretched along major streets. More advanced shopping centers, such as Fair Plaza or Nob Hill, have grouped the stores so as to enclose a space which contains the parking lot. This places the automobile, not the individual at the center of the core. Not until Winrock Center was a new approach attempted in Albuquerque which grouped a cluster of stores about a pedestrian's mall as the central feature and thus displaced the automobile to the periphery. Possibly the mall could not have worked until the scale of the project approached that at Winrock.

Despite advantages of the core shopping center, the inherent danger of the system to the city must not be overlooked. In these, retail activity is being torn from the heart of the city to form little oasis in a desert of suburbia. The public life of the urban center is more and more disintegrating in the time-space continuum. Attempts to revitalize the downtown section will become increasingly difficult.

The history of Winrock Center is also interesting. The University of New Mexico originally bought the 122 acre tract in 1921 for $3.00 an acre as land for future expansion. Forty years later, due to the fantastic sprawl of the city, land values had exploded. In 1955 UNM President, Tom Popejoy, suggested the site for commercial development to George Reynolds, President of Winrock Enterprises and former publisher of the *Santa Fe New Mexican*. On the basis of the 1950 census and the growth of the southwest, Winrock Enterprises spent $100,000 deciding on the location. A preliminary report was made by Harlan Bartholomew and Associates, a St. Louis planning firm, in late 1956, who submitted a favorable report based on their estimate of an Albuquerque population of 200,000. Two years later a more detailed report was rendered by Real Estate Corporation of Chicago. It confirmed the Bartholomew conclusions and predicted a yearly gross sales of one-half billon dollars. On the basis of these and other reports, Winrock Enterprises hired Victor Gruen Associates of Beverly Hills, California as project architects. Construction was begun in 1959 and on March 1, 1961 Winrock Center opened, the first regional shopping center within 400 miles of Albuquerque. The complex costing $9,700,000 incorporates over 40 retail outlets and there is room for future expansion.

Fig. 3

Fig. 4

Given the concept then of the self-contained core, separate from the city's central area, the design of Winrock Center proceeds on the basic premise that automobile, truck and pedestrian traffic do not mix. The designer now faces three major problems. One, how to bring the shoppers into the core; two, what to do with them when once they are there; three, how to provide service access.

As one sees from the aerial picture (Fig. 1), by far the largest part of the site is devoted to a vast parking lot for almost 5000 cars. Through mere size, this becomes the major feature of the Center. The central siting of the building plus the necessary service approaches tend to break the parking area up into somewhat less inhuman expanses, but no real attempt is made to overcome the immensity of asphalt surfaces. It seems that level changes, planting areas and canopies could have been used to humanize this outer area.

same time this portal makes a poor exit because of the manner the vista drops off into the parking lot without any kind of containing barrier. On the other hand, the east entrance makes a good exit because the patio forms a kind of dispersal area, but it constitutes a most ineffective entrance because all of the entrances are hidden by service areas.

Once inside the complex and gratefully free of the competition of moving automobiles, the shopper is confronted with the shopping Mall (Fig 5). This area makes a strong statement, especially at night, with the rhythm of laminated wood beams and steel columns. Above the store fronts runs a continuous clear story filled with an open tile screen. This is an effective feature during the day and casts fanciful sun patterns on the walks. The roof, however, does not work well spatially or visually. Despite the 92 separate skylights, one senses an absence of contact with the sky. Even in

Fig. 5

Not only must the shopper first cross this barren waste of asphalt, but his first view of the buildings does not effectively beckon him into the interior shopping core. In the present stage, the two WR pylons lead the visitor to suspect that he enters the complex through the service area on the south side (Fig. 2). This confusing effect, however, may be clarified when later units of the Center are added. Even more regrettable are the uninviting entrance slots through which the shopper must pass to get to the Mall. Save for the west entrance the various entry ways are not clearly articulated as, for example, the "breeze way" between the National Shirt and J. C. Penny stores (Fig. 3). Perhaps fingers of pedestrian ways could stretch out into the parking lot, to bring the shopper into the Mall. The west approach (fig 4) is inviting because of the way the First National Bank helps to direct the visitor toward the main entrance. At the

the spring season, to say nothing of the winter months, one questions the psychology of blocking out so much sun.

The immensity of the Mall area is broken up by the use of concrete "furniture" — benches, planters, raised fountain basins. These and the metal sculpture, suspended from the roof, also help reduce this vast space to human scale. Nevertheless, the handling of this interior area, this "core" of the complex and crux of the idea behind the Center, is not as immaginatively handled as it might have been. Nor, indeed, is it as well done as some other of Gruen's shopping centers in Michigan or California. At Eastland in Detroit there was a much more imaginative handling of negative space when Mr. Gruen employed a series of small open courts connected by tight corridors which, by contrast, emphasized the openness of the patio. At Winrock the

only attempted space transition occurs at the east end where the open court closes the Mall. Here the scheme closes the directional passageway into a static open patio.

Despite the effective use of "furniture" and hanging sculpture, this central shopping area is not entirely satisfactory. Opened directly to the west, it invites the winds and funnels them through the Mall. Also the store front designs were left too much to the individual merchant and architect of his choosing. The Gruen office was supposed to have authority to coordinate the designs, but it would appear that too often real estate considerations overrode aesthetic judgement.

Despite the lack of distinction of most stores here, there are a few spots which make shopping enjoyable. Peter Polly, designed in the Gruen office, has the most spirit. The overall white with strong, cheerful spots of yellow and reds in an egg motif is handsome. The multicolored drawers of the glove cabinet is especially nice. By the same office, Toys by Roy (Fig. 7) uses a playful decorative pattern of panels on the facade, but the interior is disappointing. A simulated Frenchy bon bon shop with mirrors and wrought iron furnishings help sell ices for Thelma Lu's Sugar Bowl. Flatow, Moore, Bryan and Fairburn developed a rather successful elegance at the Paris Shoe store using Knoll and Herman Miller furniture. Although Gifts Unusual by Maisels has an expressive sign by Albuquerque sculptor Herb Goldman, the general effect of this facade is choppy. These shops, with a few others, are not enough to give spirit to the whole complex.

At Winrock the concern for graphics is commendable. The street lamps in the parking areas with their lot symbols create a diverting and animated spirit which might well have been extended to other parts of the Center. Insistence that individual store signs or trade marks run parallel to the front rather than hang out over the walk eliminates the junkiness of our usual city shopping areas. The example of Winrock in this area emphasizes the need for architectural control of signs in our cities. The precast sculpture of Gregg Lackapell of Los Angeles over the west entrance is good, but there is not enough of it (Fig. 6). The panel should have covered the entire facia; now it merely competes with the Walgreen sign. Finally, one wonders if the importance of Winthrop Rockefeller to the project can be fully appreciated by the WR symbol on the blue nylons.

In conclusion one cannot refrain from asking why Winrock Center, despite its many good features, is not as good as centers that the Gruen firm designed at other locations in the country. One possible explanation comes to mind. Elsewhere the architects were perhaps dealing with merchants who had a somewhat more advanced architectural policy. J. L. Hudson at Northland or Eastland in Detroit, Macy's in San Jose, Frederick and Nelson at Northgate, Seattle, perhaps did not restrict the immagination of their architects in the way the designs of buildings for the chain stores at Winrock are limited. Here the store character, especially of the "anchor men" is very dull. Safeway, Montgomery Ward, J. C. Penny and Walgreen all lack the inventiveness needed to express the potential of the plan. The National Shirt Shop, for instance, could be on any downtown street corner in Dallas, Buffalo or Los Angeles (Fig. 8).

Arrising from admirable intention, Winrock Center unfortunately does not come up to its conception. The *form* is there but the design is lacking. Perhaps the merchants who leased space refused to see the challenge which the sponsor and project architect proposed. Nevertheless for Albuquerque, Winrock Center represents a forward step in the design of shopping centers in reintroducing the "core" concept. —*H. B.*

Fig. 6

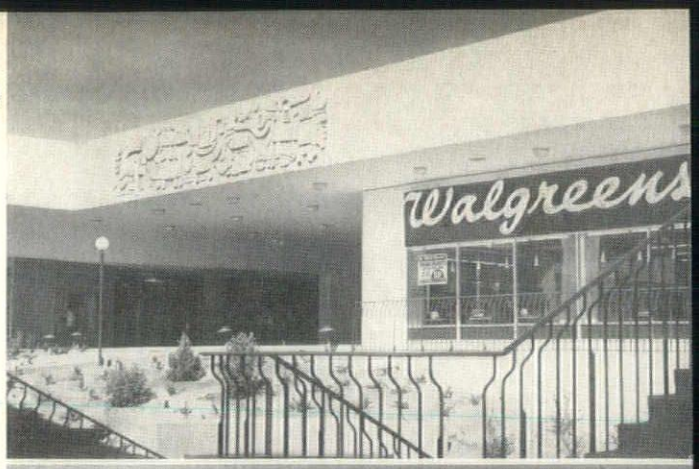


Fig. 7

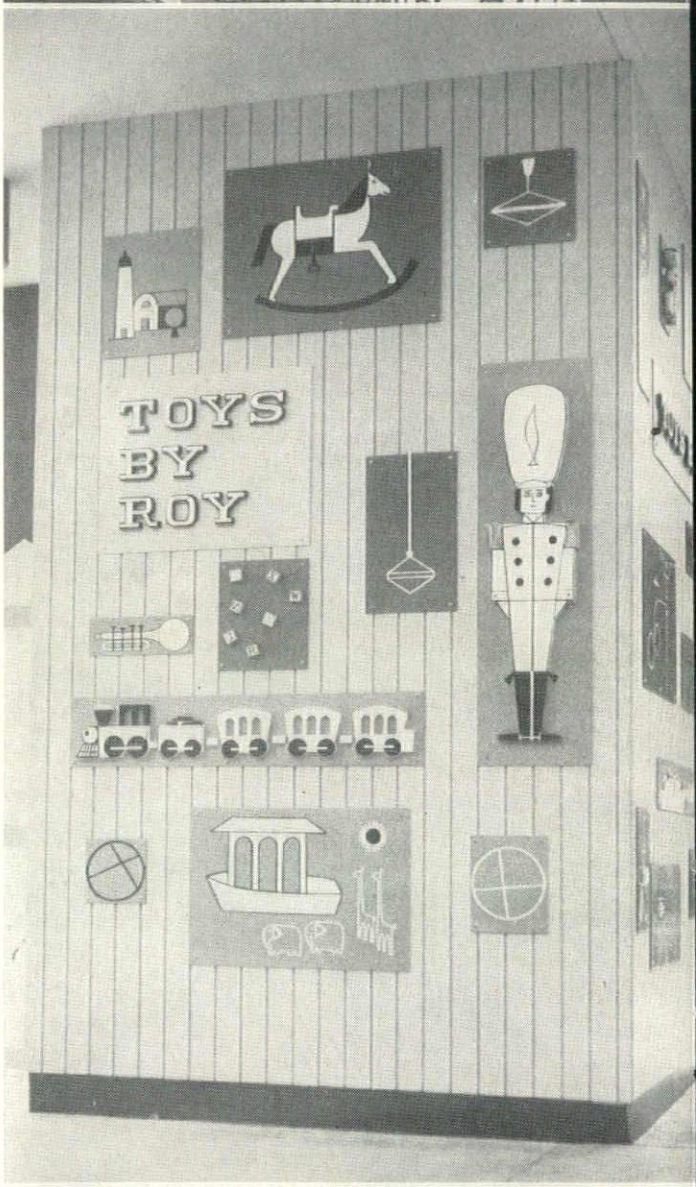
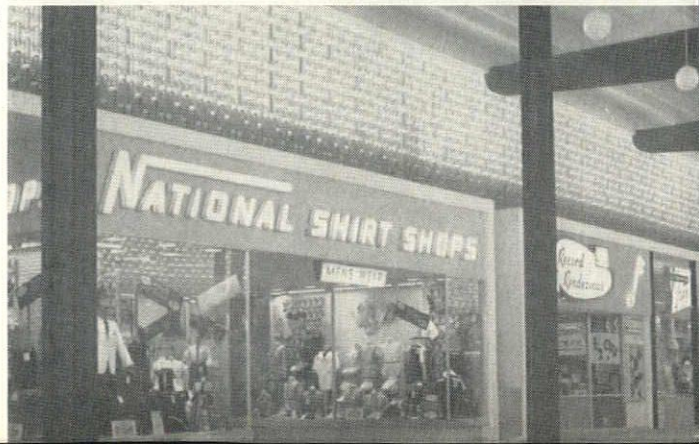


Fig. 8



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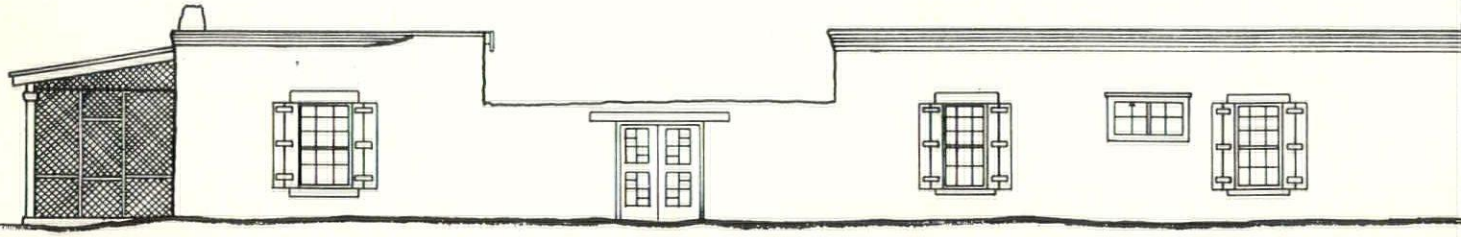
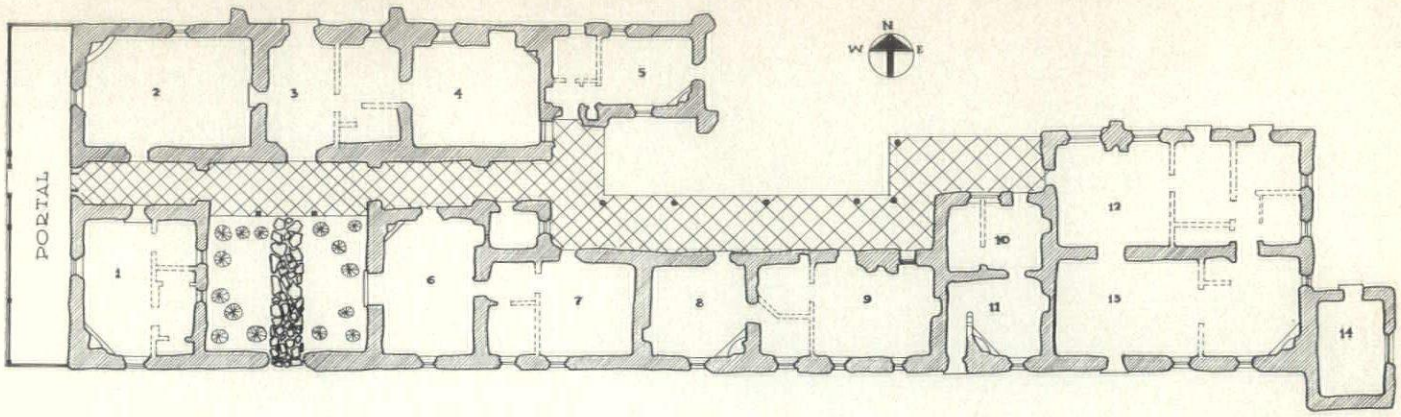




"EL ZAGUAN"

Santa Fe, N. M.

The visitor or architect in quest of old Santa Fe inevitably finds his way to Canyon Road. Although the street as a whole has a charming character, thanks to an engaging sequence of architectural forms and an unpredictable building line, specific houses of architectural merit and genuine antiquity are rare. One may wander for blocks without being able to single out a particular house of distinction. At 545 Canyon Road, however, the visitor inevitably stops in admiration before the long rambling Territorial house. This old mansion, called "El Zaguan," has long been regarded as one of the show places of New Mexico.

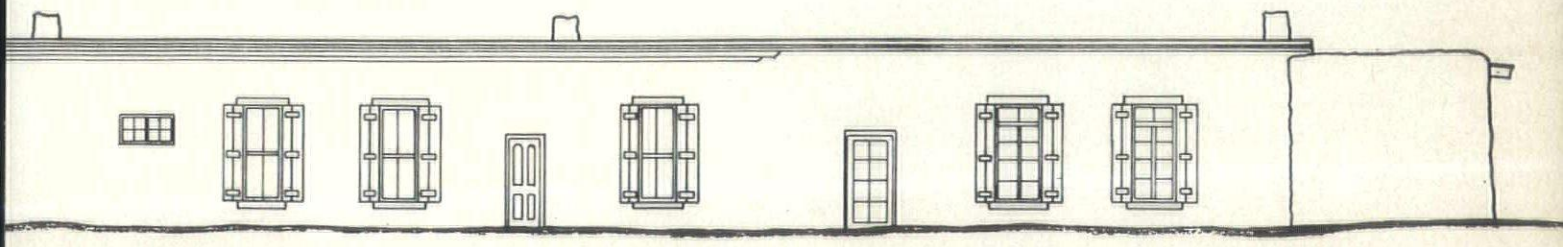
Originally it was the home of James Johnson, one of the first Yankee merchants to settle permanently in Santa Fe. Mr. Johnson purchased the property in 1849 but this should not suggest that the house as it appears today dates from that time. Variations in wall thickness (two to four feet), changes in ceiling height and construction and differences in trim indicate that the place was built over a period of time.

Several rooms were on the land which Mr. Johnson bought. Although conjecture, one might suspect that these were the file of rooms, #7-8-9 and possibly #10-11. The larger scale and the somewhat greater degree of formality in plan would suggest rooms #1 and #2-3-4 to be later additions, probably the late 1860's when so much building activity was afoot in the Territory. The pedimented window and door frames, the glass in the double-hung windows and the trim of the west *portal* suggest such a date. Rooms #12 and 13, despite later remodeling, may also have been added in the nineteenth century. Rooms #5 and #12 probably were added later. However the danger of trying to reconstruct the life of an adobe building is perilous.

A good many of the interior doors connecting rooms in sequence have been blocked up, but their presence is still announced by closets or deep shelves. Probably in the 1920's new windows were installed in most east portions of the structure and the porches of both patios were rebuilt. The oldest surviving trim, the only of unusual architectural interest, is to be found in rooms at the west end. The adobe fireplaces, although following old designs, were also probably rebuilt.

The plan of El Zaguan is informal. Essentially the house wraps itself around two patios. The central patio serves as the entry from the street and about it are grouped the larger, more formal rooms. The east patio, which opens into a kind of terrace, was the center of household activities. The west *portal* and its formal garden are at the end of the long corridor, or *zaguan*, which runs the entire length of the house and gives it its name. Appropriately the library, #1, and the main sala, #2 were situated in this area.

The handsomest architectural feature of the house is the long *portal* that runs along the west facade and looks over the garden. The irregular spacing of the columns and unsymmetrical fenestration are in keeping with the usual informality of Territorial architecture. Particularly charming are the simple decorative accents which have been achieved with a few home-cut wooden moldings applied to posts or door trim as a faint recall of the columns, architraves or pediments of the Classical style. The lattice along end of the *portal* nearest the street is a simple decorative feature that



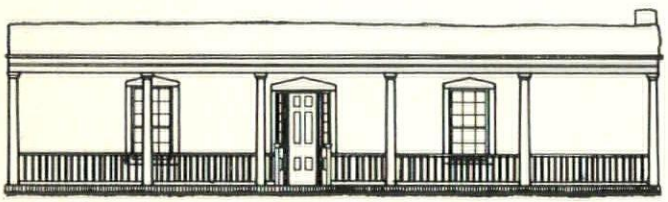
provides privacy and clarifies the relation between public and private areas.

The mansion's other interesting feature is the main corridor that, beginning with the east patio, moves through the center of the house, fusing with the entrance patio and prolonging onto the west *portal* (see illustration). This space has a charming ambiguity, and the viewer is never certain whether he is inside or out.

Despite these architectural features, the real merit of "El Zaguan" lies in the placement of the house on its site — or better still, the manner in which the house seems to have grown out of its location. Situated on a long, narrow terrace, the structure is closely bound by the road on one side and a high terrace on the other. From this terrace one drops down to the level of the once open fields.

The late owner, Mrs. Margretta S. Dietrich, about 1948 compiled a brief history of the house from assorted legends and documents. According to this, the house which today consists of fourteen rooms at one time contained twenty-four. This included a chapel (#5), a special "chocolate room" and Mr. Johnson's library (#1) which once housed the largest collection of books in the Territory. The services of a resident carpenter are said to have been required to make doors, windows and furniture for the mansion. Servant quarters for the establishment were located across from the house on the south side of Canyon Road. The west garden, according to this account, was laid out with the advice of Adolf Bandelier; peony bushes were imported from China and the horse chestnut trees brought from the midwest.

The subsequent history of the place has been checkered, often melodramatic. The Johnson heirs forfeited the house about the time of the First War. For a while "El Zaguan" served as a desirable *pensione*. In the twenties it was restored under the direction of Kate (Mrs. Kenneth) Chapman who advised on the restoration of many old Santa Fe homes. Mrs. Dietrich bought "El Zaguan" in the late twenties and although she divided it into seven apartments, she respected the nineteenth century character of the old place. Her recent death again raises the question of the building's future. It is a landmark that must be preserved. —*Bainbridge Bunting*



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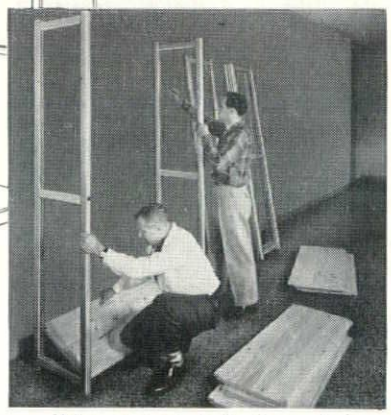

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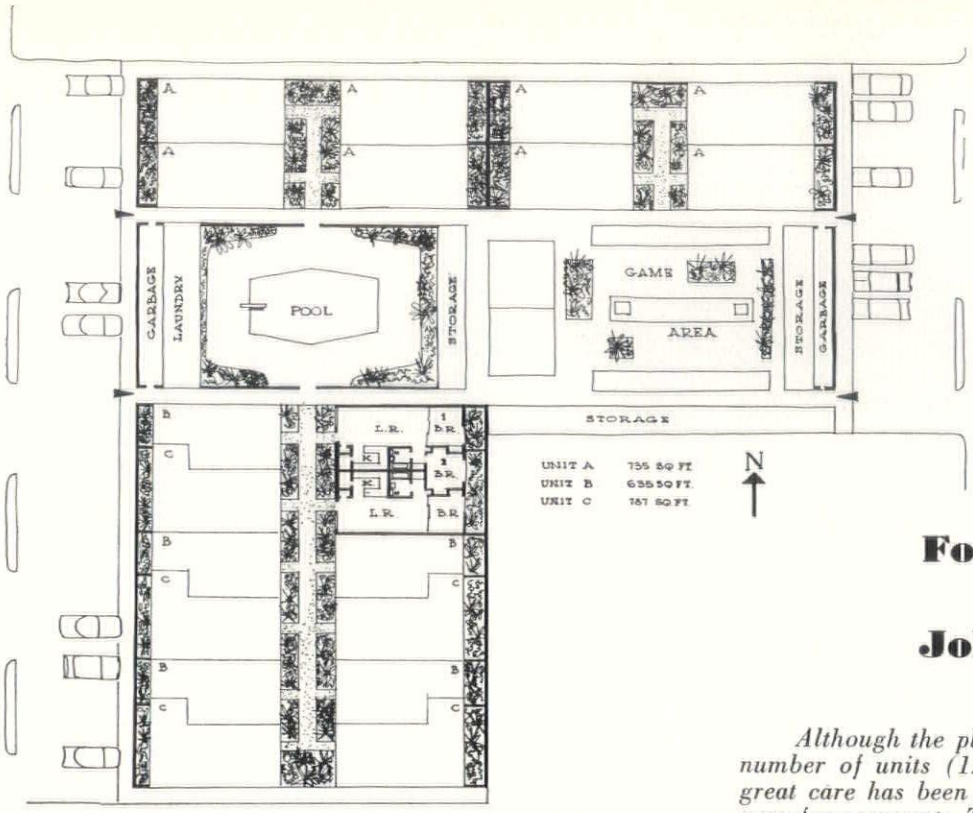

Privacy, flexibility and economy are the controlling considerations in the design of this apartment soon to be constructed in southeast Albuquerque. Both the 24 single and 16 double units are designed so that the bed and living room areas can be combined through the use of sliding panels. Thus a single space 34 feet long can be achieved in an otherwise compact apartment. Baths and kitchens are similar for all units with a "back-to-back" layout.

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Windows and doors are located to preclude views from the outside into the apartment and to minimize views from the apartment into the outdoor living areas of neighboring units. Likewise the swimming pool is protected from the view of any apartment.

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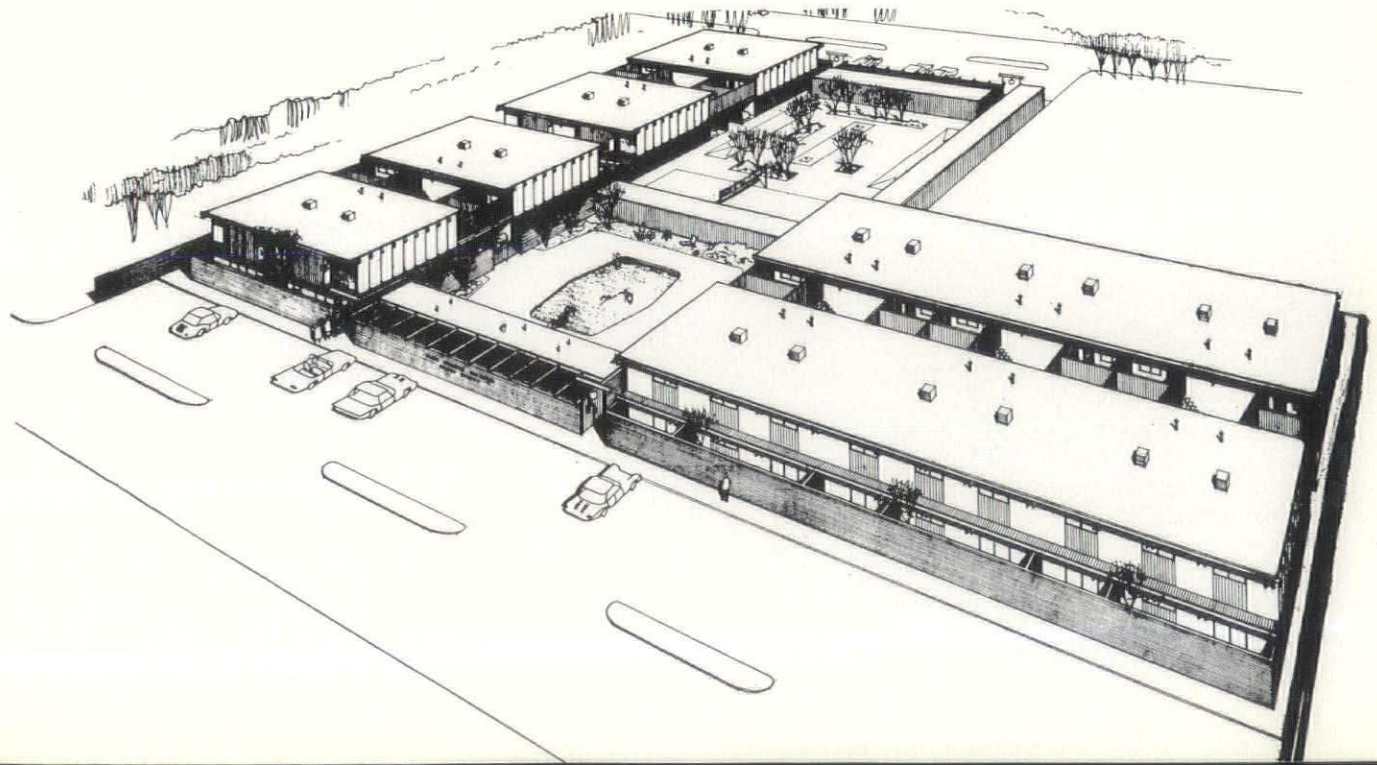

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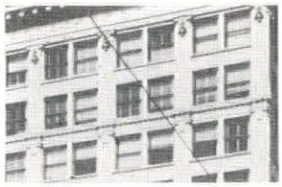

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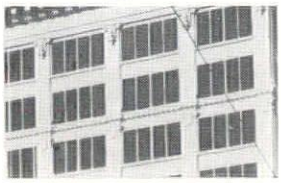

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Martin Millspaugh and Gurney Breckenfeld
THE HUMAN SIDE OF URBAN RENEWAL
Ives Washburn, NEW YORK, 1961, $4.50

Oscar H. Steiner
OUR HOUSING JUNGLE AND YOUR POCKETBOOK
University Publishers, NEW YORK, 1960, $3.95

One of the most pressing and challenging problems facing the nation today is urban blight and its steady insiduous spread, like a cancer of the culture eating away at the cores of our cities. The present Federal Administration has made it known that it intends to spend millions, or billions, of dollars to wipe away this national scourge. But it takes more than government funds to effect a permanent cure. We have witnessed many slum clearance projects built over the past twenty years in many cities across the country, and in most cases, the results have been merely to move slum tenants from one, two, or three-story old slums to multi-story new slums.

THE HUMAN SIDE OF URBAN RENEWAL is a study of the efforts and results of citizens groups, with or without enthusiastic city hall support, to rehabilitate specific neighborhoods in Baltimore, Chicago, Miami, and New Orleans. Some of these projects originated from city hall, as in the case of the Baltimore Pilot Area; others originated through the formation of citizens groups, as in the case of the Hyde Park-Kenwood areas of Chicago. In all cases, some form of citizens group was needed to effect improvement in the neighborhood. In many cases, the groups have had actually to force action from city hall in the form of new zoning and the enforcement of building codes.

The Baltimore "Pilot Program" showed that there is a ripe field for rehabilitating the attitudes, and therefore the lives, of the residents of slum and blighted neighborhoods, but it also showed that the task is a great deal more complicated, and success far more elusive than anyone had anticipated.

In all projects under study gains were made—a general cleanliness replaced filth and trash by the tons was removed.

> By the time the last honey wagon rolled its stench-laden way through Coconut Grove in January 1951, 482 Negro families had added bathrooms to their houses. Pit toilets were wiped out. Residents stopped drinking the contaminated water of their shallow wells (use of well water became illegal except for irrigation, sprinkling, air conditioning and fire fighting). And tons of filth, refuse, trash and junk, stock-piled in backyards and unoccupied property as the least troublesome method of disposal, had been carried off to city incinerators.
> After the clean-up, one aged Negro told Mrs. Virrick, "my house smelled so sweet I didn't wake up. I was late for work."

In general, changes in attitude were far greater in those families who owned, or were buying, a home in the neighborhood. These families needed and received the advice and, sometimes, money from such citizens groups as the Fight Blight Fund in Baltimore and the Back of the Yards Credit Union in Chicago.

"Landlords are the other side of the coin. Where homeowners have a built-in incentive to improve their neighborhoods, most (absentee) landlords have a built-in incentive to perpetuate the slum." A new neighborliness and a new awareness of civic responsibility were awakened in many residents in the areas under study. The success of rehabilitation depends in great measure upon this lasting change of attitude, but to effect this change, the program must "attack a host of non-housing problems from loan sharks to juvenile delinquency." However, in no case, with the possible exception of the Back of the Yards area in Chicago, was the cause of blight removed. Slums are still profitable. "We must find a way to make them financially disastrous to their owners."

> This does not mean that because rehabilitation does not cure every social ill, business sin, political shenanigan and ordinary cussedness, it is more or less a failure. The gratefulness of slum dwellers for simple results like good plumbing and the absence of rats, the friendliness of neighbors who have struggled together, the aspirations of children and the raised horizons of parents — these things alone make rehabilitation worth while.

While *THE HUMAN SIDE OF URBAN RENEWAL* deals only with the rehabilitation of existing neighborhoods, OUR HOUSING JUNGLE AND YOUR POCKET-*BOOK* deals with actual slum clearance and new housing for slum dwellers. Mr. Steiner explains in simple clear language what a slum is and how a particular one came into being. One chapter explains in some detail the high cost to the tax payer of maintaining city services to slum areas. Both books stress the problem of race prejudice in slum and blighted areas in the North, as well as the South. *OUR HOUSING JUNGLE AND YOUR POCKETBOOK* shows race prejudice at work in relation to the northern Negro problem: how the white speculator uses the Negro to create Negro ghettos at great profit to the speculator and at great expense and social harm to the Negro.

Mr. Steiner stresses the importance of home ownership on the part of the slum dweller as a necessary part in the rehabilitation of the human spirit. He explains how his own corporation, set up to provide low-cost housing for slum dwellers, suffered through the red tape of F.H.A. on one such housing effort, and how later efforts by-passing F.H.A. have been able to provide low-cost, long-range financed housing. Mr. Steiner outlines the additional time, duplication of work, etc., which resulted in higher costs to the project and, thus, to the eventual occupant.

> The problems of mortgage financing of low-cost housing is a critical one. Practical experience on the part of builders — ourselves and others — convince us that a Federal program cannot effectively "deal with this problem. In fact, there is a serious question as to whether the Federal government should even attempt to.

According to Stiner's system the low-cost, cooperative or apartment-type units are sold to the occupant on a low-interest, long-term loan basis. This returns a small profit to the corporation which allows the corporation to undertake additional housing projects. The book points up the need for community, state, local lending agencies, and private citizens to awaken to their own responsibilities. The slums cannot be wiped out by merely expecting the Federal government to do the work and spend the money; the problem can, perhaps, best be handled by local effort.

Both books emphasize the need for human rehabilitation before any concrete results can be shown in either slum clearance or in neighborhood rehabilitation. Both are clear, concise, and extremely informative. They should be read by all who are involved, or who are about to become involved, in the expanding urban renewal program. The reader will be impressed by the complexities of the task. However, these books will help to make the eventual success of our efforts a little easier to attain.

—*John Conron*

Grateful acknowledgement is made of the generous permission of the Editor of LANDSCAPE magazine to reprint this book review.

Dr. Harold Taylor, educator, philosopher, author and television personality, will deliver the keynote address at the 11th annual International Design Conference in Aspen, Colo., June 18-24.

Theme of the Conference is "Man/Problem Solver," focussing on the dynamics of man's development as a solver of problems and a study of the problem processes.

The first International Design Conference was held at Aspen in 1951. It was originated by the late Walter Paepcke, chairman of the board of Containers Corporation of America. A non-profit organization, its purpose is to serve as a forum for the broad study of design as an important and unique feature of our civilization.

Keynote speaker Dr. Taylor first received national attention in 1945 when he was appointed President of Sarah Lawrence College at the age of 30. He resigned this position a year ago to devote himself exclusively to study, writing and lecturing.

A spokesman and a practitioner of experimentation in education, Dr. Taylor has written more than 200 articles advocating improvements in the educational process. He is also the moderator of the network television program, "Meet the Professor," and is widely known as a vigorous leader in the fight for educational freedom and against racial and religious intolerance.

Conferees will be drawn from three groups: (1) architects, artists, writers, scientists, engineers, musicians; (2) educators, philosophers, sociologists, historians, economists and psychologists; (3) representatives from business management, from governmental bodies and from cultural foundations. More than 400 delegates from all over the world are expected at the Design Conference.

Registrations are limited to dues-paid members. Cost of individual memberships is $10 and $5 for students. Registration fee is $40 before May 15, $50 afterwards. Students are admitted free. Conferees wives or husbands are invited to take part in all sessions at no extra cost.

Mailing address is: International Design Conference in Aspen, 6 E. Lake St., Chicago 1, Illinois, U.S.A.

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MOUNTAIN STATES TELEPHONE

Excerpts from an article of the same title written for the summer issue of LANDSCAPE magazine by J. B. JACKSON.

☐ A return to origins is often an effective cure for an art form whose creativity shows signs of flagging. It serves to correct extravagances and to provide new insight and vigor.

With this opening statement Mr. Jackson suggests it is time for our generation to "undergo the treatment." He explains how such a treatment has occurred in the past and what new concepts have evolved from the search, how unsuspected relationships between architectural forms and natural environment have been revealed. Out of the 19th century search came the notion of a "natural" architecture, a theory which can be summed up by saying:

☐ External factors are the most important ones in the form and construction—and even the function—of the dwelling.

This approach has motivated many well designed houses and communities, but a latent danger does exist in the theory.

☐ Forms and Function are little more than responses to the outside world . . . an exaggerated concern for harmony with the surroundings leads to interior impoverishment and disorganization.

Recent research by geographers and anthropologists have revealed a complex natural man with an infinite variety of attitudes toward the natural environment. However, an idea common to all men is the need for a dwelling.

☐ What he means by this is not merely a place to lay his head — a shelter — but a distinct private environment for himself and his group, set off from the rest of the world and the rest of society . . . a micro-climate or micro-environment.

☐ The folklore of the house everywhere emphasizes the autonomy, the sanctity, not of the structure as such, but of the inner space.

It is the interior factor therefore which ☐ Determines the architectural form; the location, the materials chosen are merely those best adapted to this interior purpose.

Mr. Jackson suggests that such a new search might avoid costly errors in the planning of suitable dwellings for our fast-expanding population. He calls for a new idea of what constitutes a dwelling,

☐ As distinguished from what the building industry assumes it to be.

☐ The chief reason for believing that a return to origins is essential is not strictly practical. It is simply that contemporary architecture, for all its triumphs in certain fields, stands in urgent need of fresh ideas and fresh problems.

☐ Painting and sculpture have been repeatedly inspired by the art of primitive peoples . . . Drama and poetry have not hesitated to draw on myth and legend.

☐ Architecture dares go no further into the past than to examine Art Nouveau or no further afield than the contemporary Japanese house and garden.

☐ And when an art form is threatened by materialism from without and over-intellectualism within, it can do no better than to set out to rediscover the timeless human elements which are basic to it.

—condensation by J. P. C.

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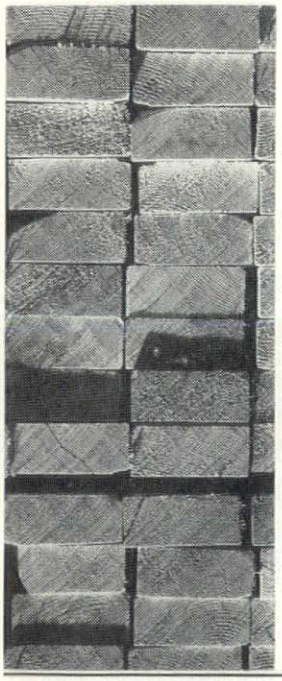

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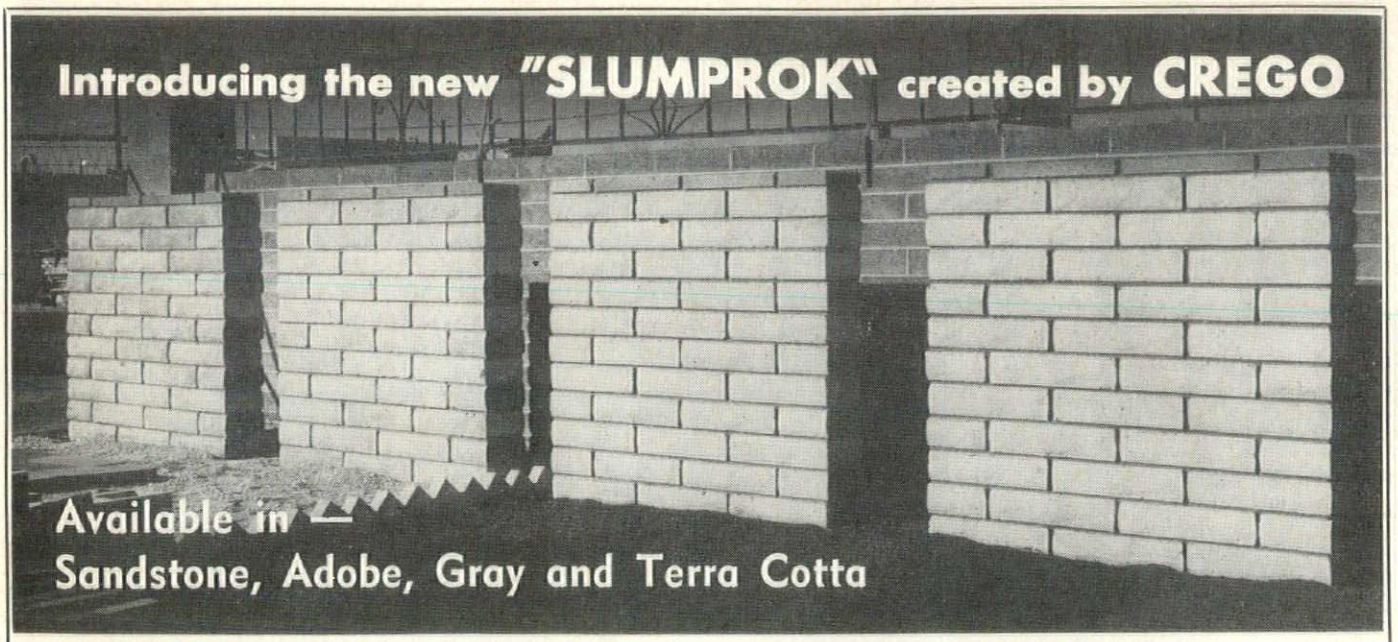

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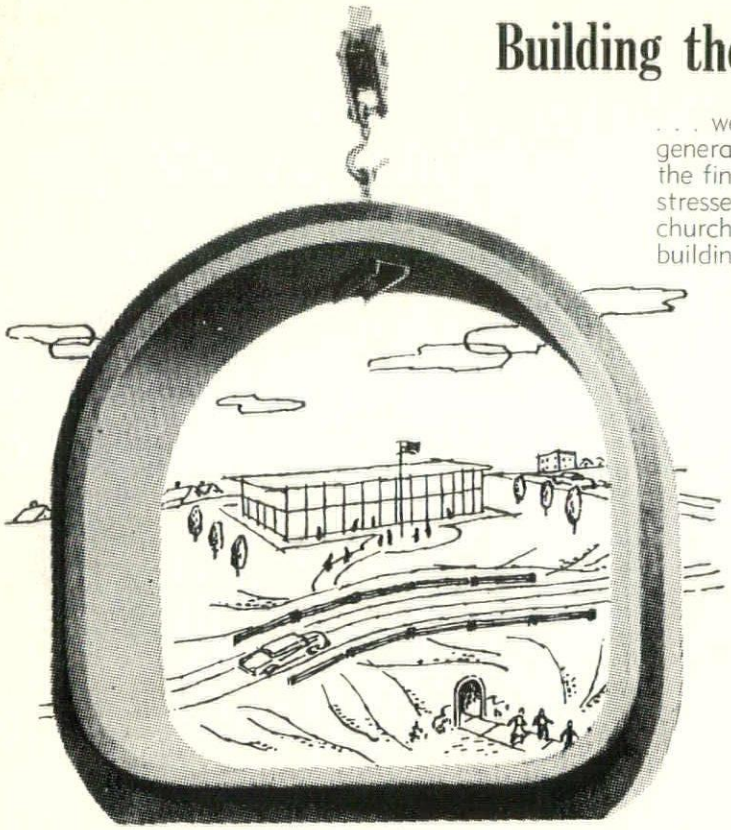

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Southwest District

2800 Second St. S.W., Albuquerque, New Mexico
Ira B. Miller, District Manager

AN ARCHITECTURAL FORUM

Editor, New Mexico Architect
Dear Sir:

I was impressed, but not amused, by the overwhelming 'modernism' in your Jan.-Feb. issue of N.M.A. The use of concrete, now a pattern of modern Mexico, and the over-abundance of advertising on the use of Pumice blocks brought a feeling of sadness for the loss of original soft lines of early New Mexico architectural design.

Four years ago I built my third home of Pueblo style — all adobe. At that time a heating expert gave me 'statistics' about pumice block versus adobe block. He claimed the heat insulation factor was better in the pumice block. I entered an equivalent home built of pumice during these hot summer months and found no comparison in the refreshing 'cool' interior of mine and his. It seemed evident, even on the surface, that my adobe construction was a far superior insulator than the pumice block house.

I then speculated that some statistician perhaps set a heat lamp on one 8" block of pumice versus the 4" side of a 4" x 10" x 14" adobe. Overlooked was an additional factor of close to another 4" of insulation on adobe construction with its adobe fill and plaster each side.

A contractor argued that the pumice wall was less expensive to build. This, I found not so at all. Pumice wall labor at $3.50 per hour versus adobe brick layers at $1.25 an hour more than overcame the additional time needed to build an adobe wall. And after all, isn't the wall the minor cost of a home!

These two examples of contractors' arguments are what often persuade the future home-builder to settle for less charm, and actually poorer construction. The pumice homes I have visited now stand with irreparable cracks whereas my adobe remains solid and secure from heat and cold.

An oft-misrepresented story by the contractor is that the soft lines of adobe walls can be duplicated in pumice. I have yet to see the ultimate esthetic value of feeling right 'at home' in a pumice house. I'll go along with the practibility of the use of pumice and cement construction for buildings — but not for a 'home-to feel like a home'. Unless of course you want the 'modern' touch. Does this 'modern' touch begin to really appeal to a home owner when the charm and grace of the past is completely forgotten? I doubt it! Why not have articles on the adaptation of the things and materials the past has taught us?

Sincerely yours,
Webb Young

The NMA would be happy to accept advertisements from adobe brick manufacturers.—the Editors

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National Honor Awards—Presented for distinguished accomplishment in architecture for any building in the U.S. or abroad completed since January 1, 1956, this year's awards go to: *Edward Stone*, for his U.S. Embassy, New Delhi, India; *Mario J. Ciampi* and *Paul Reiter*, Associate, for their Rivera Elementary School, Daily City, Calif.; *Minoru Yamasaki*, for his Reynolds Metals Regional Sales Office Building, Detroit; *Skidmore, Owings & Merrill* for their Pepsi-Cola World Headquarters Building, N. Y.; *Birkerts & Straub* for their Summer House, Northville, Mich.; and two awards to *Philip Johnson*, for his shrine in New Harmony, Indiana and his nuclear reactor in Israel.

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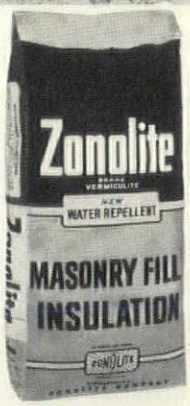

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New Mexico

Mr. Elmer W. Coyer, Chief Engineer for the Mountain States Telephone Company in New Mexico, was appointed to a new position with the American Telephone and Telegraph Company in New York City effective April 1. He was replaced by Mr. Richard W. Hyde of Babylon, New York.

CONTRIBUTOR TO THIS ISSUE

Harold R. Benson, Jr., author of the critique on Winrock Center, has a background of architectural practice, city planning and teaching. Receiving both bachelors and masters degrees at Harvard, he continued his architectural studies in Stockholm. He worked in offices in Boston and New York before coming to the Albuquerque Planning Department as Assistant Planner. At present he teaches fourth year architectural design at the UNM.

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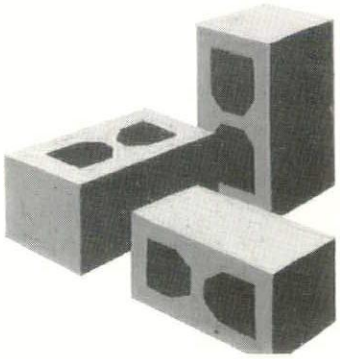

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